

BOOK (PREHISTORIC ATLAS)

for Piano (or Keyboard)

I. Antarctica

II. Asia

III. Africa

IV. Australia

V. Europe

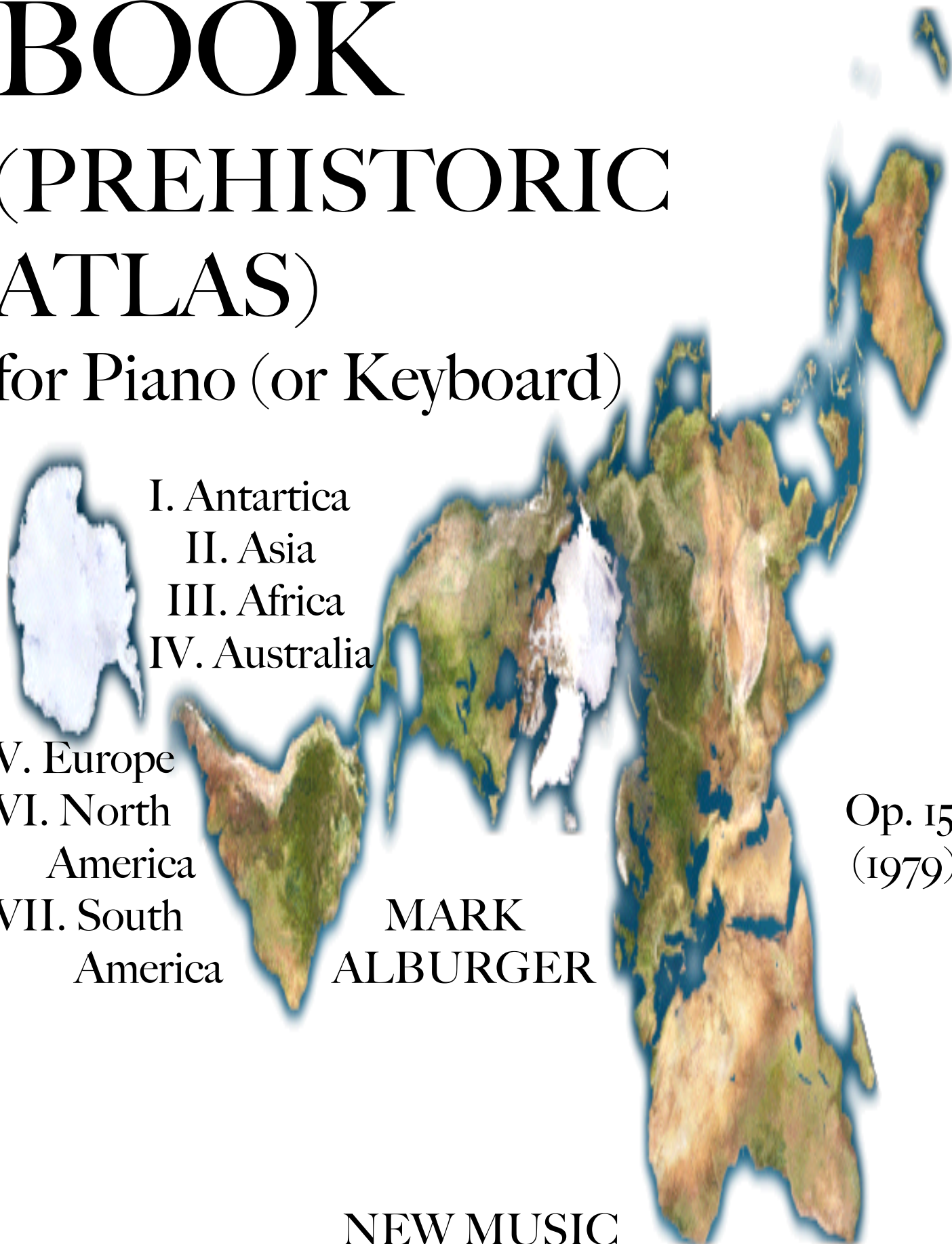
VI. North
America

VII. South
America

MARK
ALBURGER

Op. 15
(1979)

NEW MUSIC



Book

(Prehistoric Atlas)

for Piano

Mark Alburger
Opus 15 (1978)

I. Antartica (Pangea Prelude Preface on Ice)

Moderato

♩ = 90

ffff

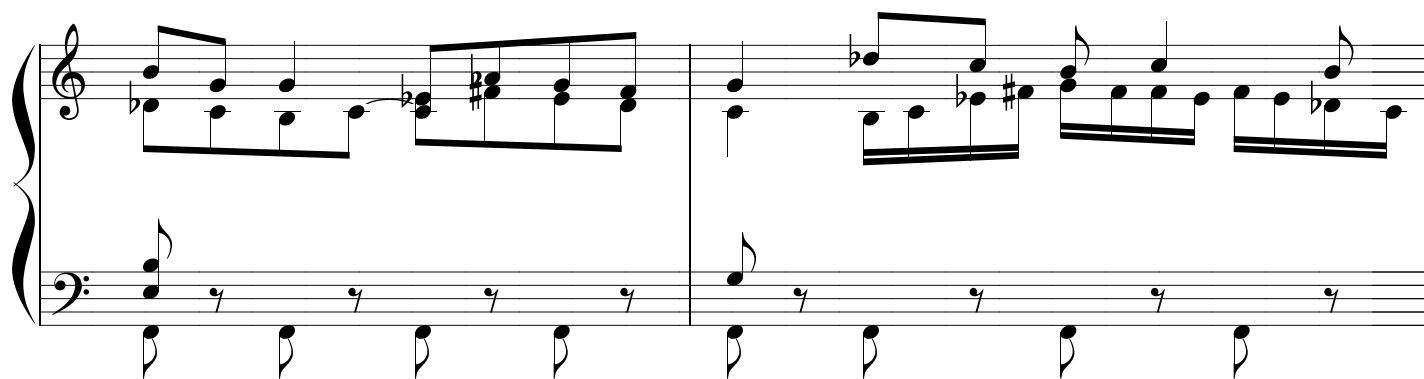
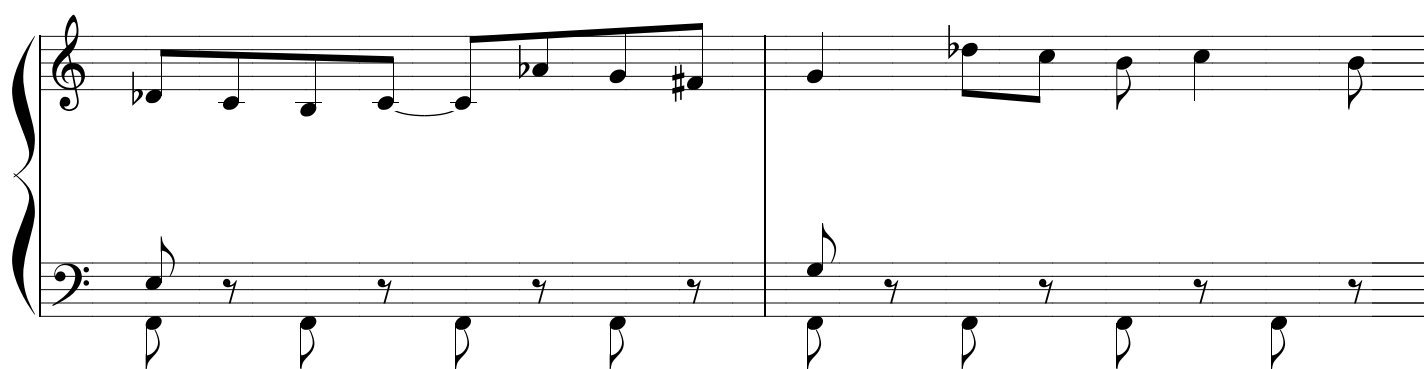
pp

ffff

II. Asia (Mumbai Multani Collision)

$\text{♩} = 100$

The first system of musical notation consists of a grand staff with a treble and bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The music is marked *ff* (fortissimo). The treble staff contains a continuous eighth-note melody: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, 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C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298,



A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a key signature change from one flat to two flats. The bass staff provides a simple harmonic accompaniment with a steady eighth-note pulse.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The score is divided into two measures by a vertical bar line. The first measure shows the initial melody and accompaniment, while the second measure continues the piece.

A musical score for the song 'The Rose Tree'. It features a piano introduction and two systems of music. The first system consists of a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. The second system also consists of a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. The music is written in a simple, folk-like style with a piano introduction.

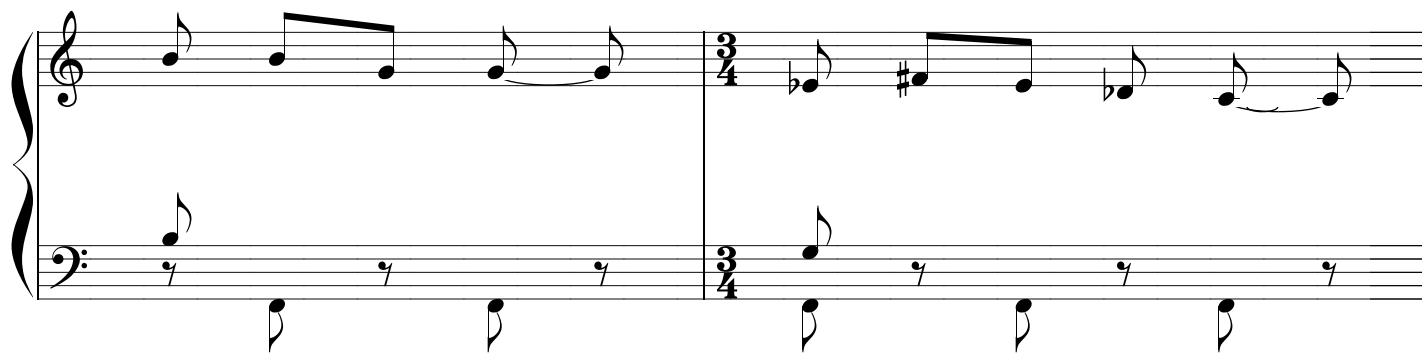
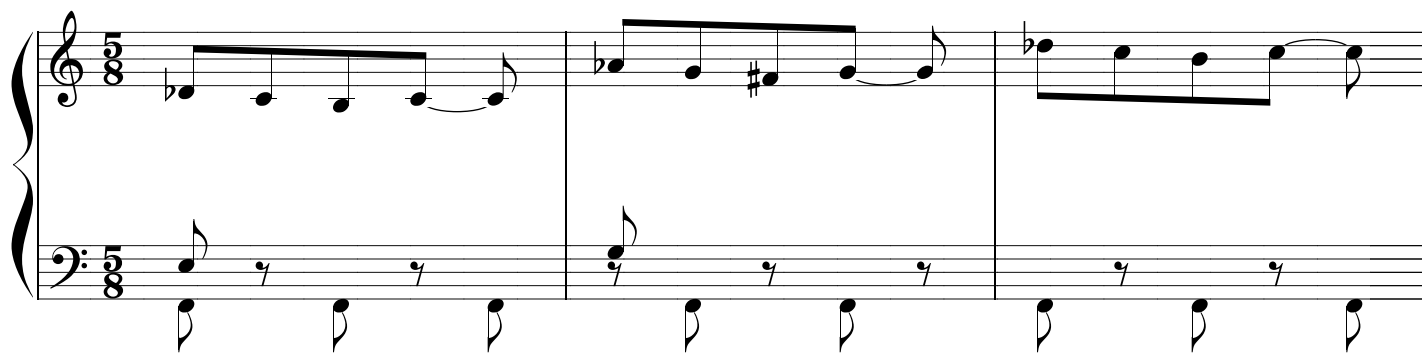


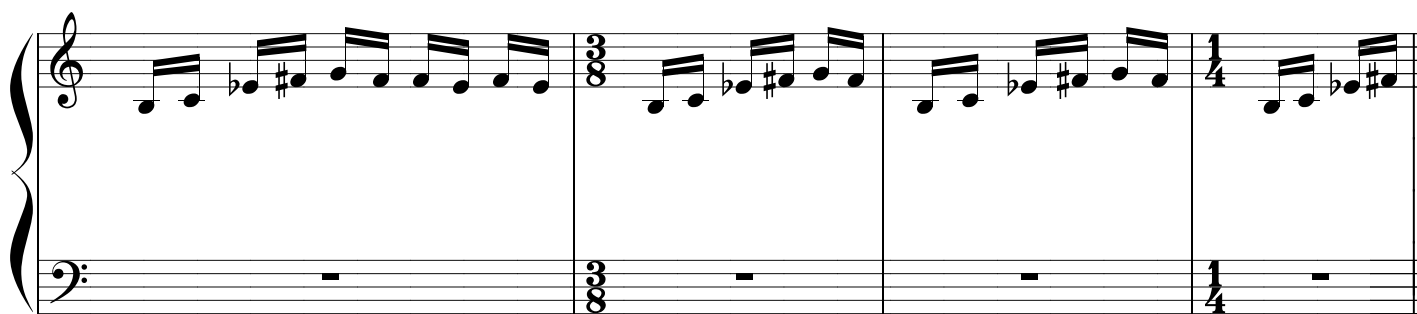
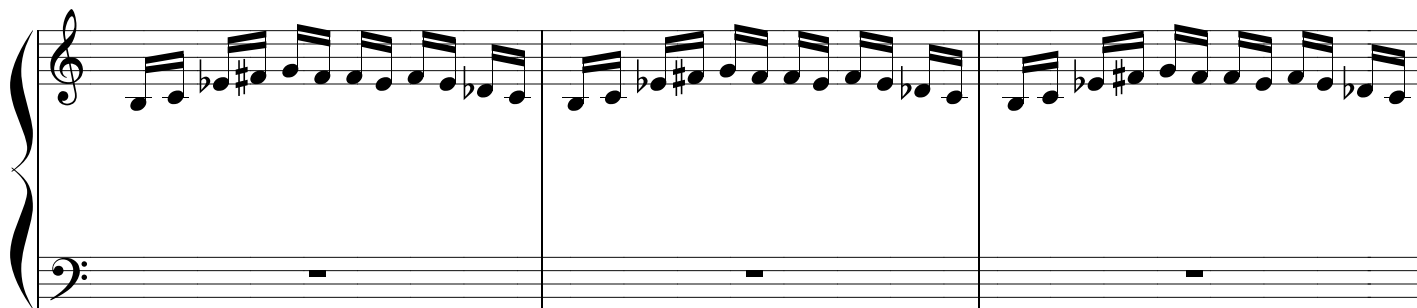
[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one flat (B-flat) and a 2/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4, and a quarter note C5. This is followed by a half note D5, then a half note E5, and a half note F5. The melody then descends: a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B-flat4. The bass staff provides a simple accompaniment, starting with a quarter note G2, followed by a quarter note A2, then a quarter note B-flat2, and a quarter note C3. This is followed by a half note D3, then a half note E3, and a half note F3. The bass staff then descends: a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B-flat2. The score is divided into two measures by a vertical bar line.

A musical score for the song 'The Rose Tree'. It consists of two systems of music. The first system has a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth notes, starting on G4 and ending on E5. The bass staff has a bass clef and contains a simple accompaniment of eighth notes, starting on G2 and ending on E3. The second system continues the melody and accompaniment. The melody starts on E5, goes down to D5, then up to F5, and ends on E5. The bass staff continues the accompaniment pattern. The score is written in a simple, clear style with black ink on a white background.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into two measures by a vertical line. The first measure contains the first four notes of the melody, and the second measure contains the next four notes. The bass staff has a single note in the first measure and a single note in the second measure, with rests in between.





III. Africa (Oldavai Clockwork Invention)

9

$\text{♩} = 150$

The musical score is written for piano in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a forte (*f*) dynamic and a tempo marking of quarter note = 150. The second system starts at measure 5, the third at measure 9, and the fourth at measure 13. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests. The bass line in the first system is marked 'Ped.' (pedal). The third system features a long, sweeping slur across the bass line. The fourth system includes some complex, multi-measure rests in the bass line.

f

Ped.

5

Ped.

9

Ped.

13

Ped.

17

21

25

29

Red.

This musical score is for a piano piece in E major (four sharps). It consists of four systems of music, each with a treble and bass staff. The first system (measures 17-20) features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble. The second system (measures 21-24) continues this pattern. The third system (measures 25-28) introduces a more complex treble melody with some sixteenth-note runs. The fourth system (measures 29-32) concludes with a final melodic phrase in the treble and a sustained bass accompaniment. A 'Red.' marking is present at the beginning of each system.

33

Red.

This system contains measures 33 through 36. The key signature is three sharps (F#, C#, G#). The melody in the right hand consists of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A 'Red.' marking is present below the first measure of the system.

37

Red.

This system contains measures 37 through 40. The melody in the right hand continues with eighth-note patterns. The left hand accompaniment remains consistent. A 'Red.' marking is present below the first measure of the system.

41

Red.

This system contains measures 41 through 44. The right hand melody changes to a pattern of beamed eighth notes. The left hand accompaniment continues. A 'Red.' marking is present below the first measure of the system.

45

Red.

This system contains measures 45 through 48. The right hand melody continues with beamed eighth notes. The left hand accompaniment continues. A 'Red.' marking is present below the first measure of the system.

49

53

IV. Australia (Olga Walkabout)

13

♩ = 150

The musical score is written for piano in 4/4 time, marked *mf* (mezzo-forte). It consists of four systems of music, each with a treble and bass staff. The first system (measures 1-4) features a bass line starting with a half note G2, followed by quarter notes A2, B2, and C3, and ending with a half note D3. The second system (measures 5-7) has a treble line with eighth-note chords (F#4, E4, D4) and a bass line with eighth notes (G2, A2, B2, C3, D3, E3, F#3, G3). The third system (measures 8-10) changes to 3/4 time, with a treble line of eighth-note chords and a bass line of eighth notes. The fourth system (measures 11-14) returns to 4/4 time, with a treble line of eighth-note chords and a bass line of eighth notes. The score includes dynamic markings (*mf*) and articulation marks (accents) on various notes.

5

8

11

mf

Acc.

Acc.

Acc.

Acc.

15

Ped.

19

Ped.

22

Ped.

25

Ped.

29

Measures 29-32 of a musical score. The piece is in 9/8 time. The right hand (treble clef) has whole rests in all four measures. The left hand (bass clef) plays a sequence of chords and single notes: a D2 octave chord in measure 29, a D2 octave chord in measure 30, a D2 octave chord in measure 31, and a D2 octave chord in measure 32. The key signature has one sharp (F#).

33

Measures 33-35 of a musical score. The piece is in 9/8 time. The right hand (treble clef) plays a sequence of chords and single notes: a D2 octave chord in measure 33, a D2 octave chord in measure 34, and a D2 octave chord in measure 35. The left hand (bass clef) has whole rests in measures 33 and 34, and plays a sequence of eighth notes in measure 35. The key signature has one sharp (F#).

36

Measures 36-38 of a musical score. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of chords and single notes: a D2 octave chord in measure 36, a D2 octave chord in measure 37, and a D2 octave chord in measure 38. The left hand (bass clef) has whole rests in measures 36 and 37, and plays a sequence of eighth notes in measure 38. The key signature has one sharp (F#).

39

Measures 39-42 of a musical score. The piece is in 4/4 time. The right hand (treble clef) plays a sequence of chords and single notes: a D2 octave chord in measure 39, a D2 octave chord in measure 40, a D2 octave chord in measure 41, and a D2 octave chord in measure 42. The left hand (bass clef) has whole rests in measures 39 and 40, and plays a sequence of eighth notes in measures 41 and 42. The key signature has one sharp (F#).

43

Ped.

47

50

53

17

Musical score for "The Rose Tree" in 3/4 time, key of D major. The score is for three parts: Treble, Bass, and Cello/Double Bass. The Treble part starts with a piano (*p*) dynamic and features a melody with a repeat sign. The Bass part includes a "Ped." (pedal) instruction. The Cello/Double Bass part is marked with a minus sign (-). The score consists of six measures.

[illegible]

13

poco cresc.

poco cresc.

Ped.

[illegible]

VI. North America (Requiem for the Teays River)

 $\text{♩} = 25$

The musical score is written for piano in 6/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 25. The score is divided into four systems, each with a measure number in a box at the beginning of the first staff: 1, 4, 7, and 10. The first system includes the dynamic marking *p* and the instruction *poco a poco cresc.*. The notation includes various musical symbols such as slurs, ties, and repeat signs. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

p *poco a poco cresc.*

4

7

10

13

Measure 13 of a musical score in E-flat major (three flats). The right hand begins with two chords of E-flat major (E-flat, G, B-flat) and a whole rest. The left hand plays a descending eighth-note scale from G4 to E3, marked 'Ped.' (pedal). The right hand then plays an ascending eighth-note scale from E4 to G5.

14

Measure 14 of a musical score in E-flat major. The right hand plays an ascending eighth-note scale from E4 to G5. The left hand plays a descending eighth-note scale from G4 to E3, marked 'Ped.'.

15

Measure 15 of a musical score in E-flat major. The right hand plays an ascending eighth-note scale from E4 to G5. The left hand plays a descending eighth-note scale from G4 to E3, marked 'Ped.'.

16

Measure 16 of a musical score in E-flat major. The right hand begins with two chords of E-flat major and a whole rest. The left hand plays a descending eighth-note scale from G4 to E3, marked 'Ped.'.

17

Ped.

18

Ped.

19

Ped.

20

fff

Ped.

VII. South America (Inca Inquisition)

21

$\text{♩} = 75$

Measures 1-3 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked as 75 beats per minute. The dynamics are marked *mp* (mezzo-piano). The bass line is marked *Ad.* (Ad libitum). The melody in the treble clef consists of eighth and quarter notes, while the bass line consists of quarter notes.

Measures 4-6 of the piece. Measure 4 is marked with a box containing the number 4. The melody continues with eighth and quarter notes. The bass line continues with quarter notes. The piece ends with a double bar line and the word *Fine*.

Measures 7-10 of the piece. Measure 7 is marked with a box containing the number 7. The melody becomes more complex with sixteenth and thirty-second notes. The bass line continues with quarter notes. The piece ends with a double bar line.

Measures 11-14 of the piece. Measure 11 is marked with a box containing the number 11. The melody continues with sixteenth and thirty-second notes. The bass line continues with quarter notes. The piece ends with a double bar line and the instruction *D.C. al Fine*.